

**CRAFTING OF STUDIO WORKSHOP FOR GRAPHIC DESIGN AND
COMMUNICATION SECTION.**

BY

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DEPARTMENT OF FINE AND APPLIED ARTS

FACULTY OF ENVIRONMENTAL SCIENCE

UNIVERSITY OF BENIN, BENIN CITY.

DECEMBER, 2022.

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**A PROJECT REPORT SUBMITTED TO THE DEPARTMENT OF FINE AND
APPLIED ARTS, FACULTY OF ENVIRONMENTAL SCIENCES, UNIVERSITY OF
BENIN, BENIN CITY, EDO STATE, NIGERIA, IN PARTIAL FULFILMENT OF
THE REQUIREMENTS FOR THE AWARD OF BACHELORS OF ART (HONS)
DEGREE IN FINE AND APPLIED ART (GRAPHICS MAJOR)**

DECEMBER, 2022.

DECLARATION

This report is founded on a study undertaken by me in the Department of Fine and Applied Art, Faculty of Environmental Science, University of Benin under the supervision of Dr Kennette D. Nwabuoku.

All views and ideas stated in the work are a product of my personal research. Where ideas of others are expressed, they are duly acknowledged.

ALAO DANIEL

ART 1700587

DATE

DEDICATION

I dedicate this report to God Almighty my Maker, my strong pillar, my source of inspiration, wisdom, knowledge and understanding. He has been the source of my strength throughout this program and through every aspect of my life. I also dedicate this work to my family who have encouraged me all the way and whose encouragement has made sure that I give it all it takes to finish what I have started. I am also grateful to a few of my friends who inspire me to be greater.

Glory to God

ABSTRACT

This report embodies an attempt to provide a permanent solution to a preexisting problem. The in-availability of a well suited environment for the exploration and learning of the manual and traditional aspects of Graphics. Unable to be fully exposed to all corners and curves of the discipline the students would rely too much on computers therefore sabotaging their very own creativity. The major cause of this problem which will be further explored in this paper is the lack of necessary facilities imperative to the practice of manual graphic design which is still very relevant in this 21st century. This document reports in crystal clear articulation and lucid imagery the entire process of crafting a studio workshop for Graphics Design and communication section in the University Of Benin.

ACKNOWLEDGMENT

It gives me a great sense of pleasure to present the report of the Project Work undertaken during my Final Year at the University of Benin, Department of Fine Applied Arts. I owe special debt of gratitude to my Supervisor Dr Kennette D. Nwabuoku, for his constant support and guidance throughout the course of my work. My deepest thanks to him because he is also the Head of project Section, constantly motivating me to work harder. I cannot express enough thanks to the project team for their continued proactiveness and effectiveness especially Okebunmi samuel. Special love goes to my mum, you inspire me to be greater, and to my lovely siblings, Sister Oluwatomisin, sister Anuoluwapo and the last born Damaris for your contributions and support I'm grateful.

Lots of love to my mother Mrs. K.V ALAO for her sacrifices, support and prayers.

My completion of this report could not have been accomplished without the support of my classmates.

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CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Graphic Design as a discipline is as broad and deep as the ocean, in order to explore it effectively, one would need the proper equipment to reach the depths of it. The more modern digital application of graphic design is only the surface of the ocean called graphics design. Traditional Graphics design is done with little or no assistance from Computers or similar devices. Practices such as stenciling, printing techniques, manual typography are carried out by hand (traditionally). The designer would be needing a dedicated work space for these assignments. Already, an established and highly functional are the 2018/2019; 400 level Graphic Design Studio and the 2019/2020; 300 level Graphic Design Studio. By Design, these studios allow students the flexibility of working digitally on their computers. This solves only a fraction of the problem since there is not a suitable work space or environment to work traditionally. For this reason, we the 2020/2021 students took it upon ourselves to solve this problem and this is my report.

1.2 Statement of the Problem

"We are designers and our computers only aid us, it should never be the other way around" a personal discussion with Dr Kennette D. Nwabuoku (2018). While the world may be going "digital" it is highly imperative to keep both in memory and practice the core of graphic design in its raw form. These fundamental practices form the very foundation of modern digital Graphics design. Not being able to practice these "hand graphics" will result in half-baked designers who rely too much on their computers, rather than personal skills as established earlier crafting of the studio workshop was a solution aimed at solving

this problem. Previously and evidently, all students in the Graphics Design section had to go outside the classroom, seeking for places to do their rough sketches, cutouts, stenciling, printing

And a lot of manual execution since their main studio could not accommodate most of these practices which are core courses in the discipline called graphics design.

Some of the activities that should be carried out in a graphic workshop include the following:

- **Manual drafting/thumb nailing:** manual drafting is the practice of creating drawings of different sizes by hand; manual drafting techniques have traditionally enabled the planning and communication of design ideas and advertising information. This is fundamental to a good finished design
- **Printing:** traditionally, a technique for applying under pressure a certain quantity of colouring agent onto a specified surface to form a body of text or an illustration. There are techniques for printing manual which are in some case favoured over the modern process printing creates the finished product for viewer(<https://en.wikipedia.org/wiki>)
- **Lithography:** lithography is a printmaking process in which a design is drawn onto a flat stone (or prepared metal plate, usually zinc or aluminum) and affixed by means of a chemical reaction.(<https://en.wikipedia.org/wiki>)
- **Stenciling:** stenciling produces an image or pattern by applying pigment to a surface under an intermediate object with designed gaps in it which create the pattern or image by only allowing the pigment to reach some parts of the surface (<https://en.wikipediaorg/wiki>)
- **Calligraphy;** calligraphy is a visual art related to writing .it is the design and execution of lettering with a pen, ink brush, or other writing instrument.

Contemporary calligraphic practice can be defined as “the act of giving form to signs in an expressive, harmonious and skillful manner” (<https://en.wikipedia.org/wiki>).

- **Typography:** Typography is the art of arranging letters and text in a way that makes the copy legible, clear, and visually appealing to the reader. It involves font style, appearance, and structure, which aims to elicit certain emotions and convey specific messages. In typography, Kerning is the process of adjusting the spacing between characters in a proportional font, usually to achieve a visually pleasing result. Kerning adjusts the space between individual letterforms, while tracking adjusts spacing uniformly over a range of characters. (<https://en.wikipedia.org/wiki>).
- **Layout design:** Layout design is the process of arranging visual elements—like text, images, and shapes—on a given page. Layout design is important for any project that conveys a message through eye-catching visuals, like magazine layouts, website design, and advertisements. (<https://en.wikipedia.org/wiki>).
- **Logo Design:** Logo design is the art of creating a visually stunning mark for a brand or company. A logo usually consists of a symbol, brand mark, or image that represents or symbolizes the company. A logo should stand out and be easily recognized. (<https://en.wikipedia.org/wiki>).
- **Branding/Packaging:** Branding is the process of creating a strong, positive perception of a company. Branding is the art of creating a unique identification of a product; Packaging is about designing or designing a packet, wrapper, box where the product is placed. (<https://en.wikipedia.org/wiki>).
- **Illustration:** An illustration is an image that's hand drawn using either tangible media like pens and pencils or digital media. Most illustrations are accompanied by text. (<https://en.wikipedia.org/wiki>)

- **Cartoon and Animation:** Animation refers to a technique of photographing successive drawings or positions of models to create an illusion of movement when the film is shown as a sequence. A set of drawings that tell a story. Caricature and Cartoon, in graphic art, comically distorted drawing or likeness, done with the purpose of satirizing or ridiculing its subject. Cartoons are used today primarily for conveying political commentary and editorial opinion in newspapers and for social comedy and visual wit in magazines. (<https://en.wikipedia.org/wiki>).

Being unable to put into practice these fundamental aspects of Graphics both traditionally and digital will cause a lot more problems in the future and could spell the end of quality graphic artists. Knowing this the challenge became much clearer. There is a great need for intervention and reformation. (Visual design elements and principles, <http://wikipedia.org/wiki>)

1.3 Objectives of Study

After careful analysis of the above stated problems we decided as a class to take upon ourselves the challenge and provide a permanent solution to the problem. Our Primary objectives was to craft a graphic design studio workshop. In order to do that, we had secondary objectives;

- Make Research on the necessary steps to take in crafting a studio workshop. Which would include gathering of references
- Determine the equipment and environment suitable for a Graphic design studio Workshop
- Acquire the needed equipment the make the workshop not only functional but aesthetically pleasing.

- Use all this knowledge in the crafting of the highly functional Graphic Design Studio Workshop for Graphic Section.

CHAPTER TWO

2.1 Methodology

Crafting a graphic design studio workshop was not an easy feat as there were not many main schools who could boast of having all the necessary equipment. In order to accomplish the task, very careful attention was given to research. Some of the Research Methods we used were;

Qualitative Research gathers data about lived experiences, emotions or behaviours, and the meanings individuals attach to them. It assists in enabling researchers to gain a better understanding of complex concepts, social interactions or cultural phenomena. This type of research is useful in the exploration of how or why things have occurred, interpreting events and describing actions. (C. R. Kothari, (1985))

Focus Groups: We had several small and large meetings with participants of the class discussing particular topics or a set of questions. Doing this led us to understand the topic even more and view from different perspectives keeping the task fresh at all times.

Interviews: While most of the interviews were not formally structured, several question and answer sessions were held with our supervisors present and matters were discussed. One on one discussion were also held with key individuals who had useful knowledge in the field we were exploring.

Observations: First hand observation of visible solutions to the problem having experienced and documented this data. This included all data and information gathered through being a part of the system.

Document Analysis: Interrogation of correspondence (letters, diaries, emails etc) or reports. The completed projects of the previous sets of final year students especially those

from Graphics Section proved very useful and served as a starting point for what we were going to craft.

After careful analysis of the data and information gathered crafting could now commence.

PROCESS OF CRAFTING THE STUDIO WORKSHOP

The chronology of events that led to the crafting of the Graphic design studio workshop is as shown in the pictures below showcasing the before and after images.



Plate 1. Before



After Crafting

The space provided for the project was an empty space belonging to the graphics section but was not utilized. We had to transform this nearly empty space into the studio workshop we needed. The first set of meetings was to draft a design that would serve as a guide or reference as we get into the more technical aspect.



Plate 5. Sketch

Having a rough sketch as a guideline, really helped shaped up the studio we were crafting. After a couple of strategic meetings we decided on the necessary steps and facilities to put in place. To ensure proper distribution of labour and effectiveness, the students were placed into various committees or teams as follows:

- Market Survey Team.
- Carpentry Team.
- Painting Team
- Electrical Team.
- Sanitation Team.
- Accessories Team.



Plate 6. One of the class meeting sessions with our head of section



Plate 7 and 8. One of the class meetings with our head of section



Plate 9. After a successful project meeting

CHAPTER THREE

COMMITTEES AND THEIR CONTRIBUTIONS

Market Survey Team:

The function of the Market Survey Team was to find out and monitor and procure all of the necessary equipment. The market survey team was mostly responsible for the budget drafting and market outings.

MEMBERS:

1. CLINTON FERDINAND AMASIOHU – LEADER
2. ADEYINKA ISAAC ADEBOYE DANIEL – LEADER 2
3. OLUWAGBEMIMIJA ALAO DANIEL
4. NATHAN AGOGHENE EMUOBOME
5. OGHENEMARO FAVOUR AGBORO
6. EVANDER MARTINS OBEIME

CARPENTRY/PAINTING TEAM:

The function of the Carpentry and Painting Team was to deal with all tasks related to carpentry and painting as it relates to the crafting of the studio workshop. This included bringing in experienced personnel, planning and any physical labor involved in the process.

MEMBERS:

1. EFOSA PROMISE EFOSA – GENERAL CO-ORDINATION (ALL TEAMS)
2. GOD’SPOWER OCHUKO OGWORI – LEADER 1

3. GABEY EKI OGBEMUDIA – LEADER 2

4. TIMOTHY TOSAN ESHIEMOGIE

5. SHERIFF PRECIOUS SULEMAN

6. HENRY IKENNA NWARIBE

7. GODSSON FELIX AMIOLEMEN

8. AZUBUIKE MARVELLOUS ENUMAH

9. AYOMIDE KUDIRAT BABATUNDE

10. OSHOKHEME VICTOR EWODAGE

ELECTRICAL/SANITATION TEAM:

The function of the Electrical and Sanitation team was to both ensure that the studio workshop was tidy at all times and make the necessary arrangements for the electrification (lighting and wiring) of the studio workshop.

MEMBERS:

1. DAMILARE EMMANUEL OLUWAFEMI – LEADER 1

2. EMMANUEL THOMAS – LEADER 2

3. OSA WHONAMEN SONIA EHIOHGIE

4. ALBERT OWIE

5. VICTOR OLUWASEUN FILANI

6. MICHAEL SUNDAY OKE

7. DANIEL OKECHUKWU FRIDAY

8. RAHEEM KEHINDE OKEDIRAN

9. KENECHUKWU DANIEL

ACCESSORIES TEAM:

The function of the Accessory team was to research and procure all of the equipment that fall under the term accessories. This include putting finishing touches to all other aspect of the refurbishing task.

MEMBERS:

1. INIOLUWA JAMES EMMANUEL

2. SAMUEL IYANOLUWA OKEBUNMI

3. UZOMA CHIDIMMA NDUKA

4. IWEANYA EGBUNA OKAFOR

5. BLESSING OLU EBUBE LUKE

6. CEPHAS NNACHI OKORO

7. DE-ZEAL BARNABAS NWABUOKU

8. NNEKA EMMANUEL

9. HYELIKIKURI OJEAMIREN OHIHONME

CHAPTER FOUR

ANALYSIS

The following were installed through the process of crafting the studio workshop:

- Metal Doors
- Metal Windows
- Workshop Stools
- Studio Lights
- Fans
- Power Sockets
- Workshop Tables/Workstations
- Single Light-boxes
- Drawing Tables
- Painting



Plate 10. Old doors before



Plate 11. After new doors

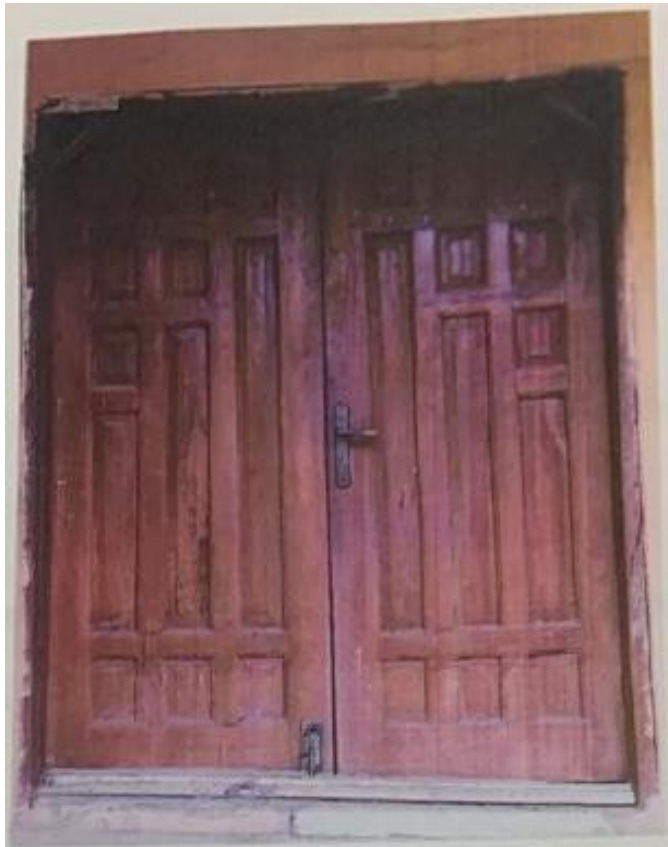


Plate 12. Old wooden doors

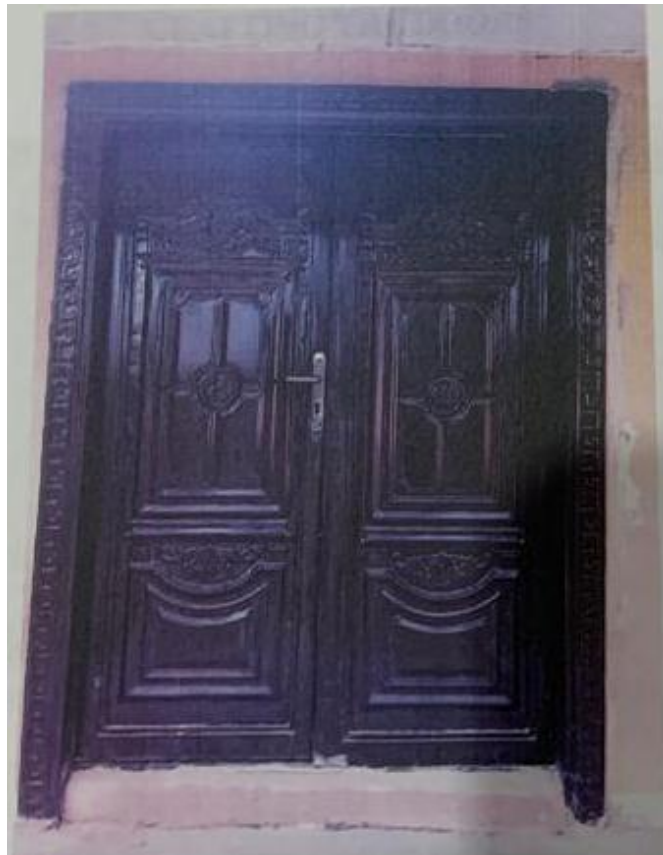


Plate 13. Metal double doors after

METAL WINDOW



Plate 14. Before



Plate 15. After

Metal window are sturdy and functional with lots of benefits:

- They have been known to be energy efficient because the heat from sunlight is not dispersed through holes or cracks into the studio.
- Metal windows tend to be very sturdy and resistant against breakage. The durability of these windows make them a common choice for the fire escapes in the early mid-section.



Plate 16. Crafting of the windows at the welders shop



Plate 17. Removal of the old windows



Fixing the boards



Plate 18. Allowing the boards set

CHAPTER FIVE

FINDINGS, SUMMARY AND CONCLUSIONS

Evidently, through this report, CRAFTING OF STUDIO WORKSHOP FOR GRAPHIC DESIGN AND COMMUNICATION SESSION, we were able to determine and provide a permanent solution to the problem of lacking a dedicated workshop for the manual aspects of graphic design. During our careful observation and analysis of data we saw a problem, crafted an effective strategy and followed it up being prepared to shift gears when challenges came. The Result is a fully functional Graphic Design Studio workshop.

In Summary

Problem: Lack of a dedicated space for the very important manual aspects of graphic design (stenciling, printing, cartoon, lithography, typography, logo design, thumb-nailing etc.)

Objectives: Provide a functional workshop for the practice of manual graphic design

Methods: Planning, Research and Strategic Activity

Division of Labour

Design of the Lay

Skilled Artisans

Concluding;

Crafting this Studio workshop came with its challenges but evidently the workshop stands. Like most things in life maintenance is key. To ensure the longevity of the facilities put in place it is recommended that a proper maintenance culture is implemented. Regular maintenance of the equipment alongside prudent use of the facilities in the workshop is very necessary.

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